



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

After this she continues her search in "the salvage woods and forrests wyde." She does not find Cupid but her nymphs discover Crysgone and her two babes, Belphoebe and Amoretta.

Let us turn now to the Italian: Love speaks the Prologue of the *Aminta*. To escape from Venus he has disguised himself as a shepherd. He goes on to say:

Io da lei son costretto di fuggire
E celarmi da lei, perch'ella vuole
Ch'io di me stesso e delle mie saette
Faccia a suo senno; e qual femmina, e quale
Vana ed ambiziosa, mi rispinge
Pur tra le corti, e tra corone e scettri,
E quivi vuol che impieghi ogni mia prova;
E solo al volgo de' ministri miei,
Miei minori fratelli, ella consente
L'albergo tra le selve, ed oprar l'armi
Ne' rozzi petti. Io che non son fanciullo,
Sebben ho volto fanciullesco ed atti,
Voglio dispor di me come a me piace;
Ch'a me fu, non a lei, concessa in sorte
La face onnipotente e l'arco d'oro.
Però, spesso celandomi, e fuggendo
L'imperio no, che in me non ha, ma i preghi
C'han forza, porti da importuna madre;
Ricovero ne' boschi e nelle case
Della gente minuta. Ella mi segue,
Dar promettendo a chi m'insegna a lei,
O dolci baci, o cosa altra più cara.

The contrast of pastoral life with the life of courts and cities is, of course, a commonplace of Renaissance literature, but the combination of this *motif* with that of Moschus's idyl is due to Tasso, and Spenser in the passage quoted above is merely following him. That he should express himself more diffusely than the Italian poet is just what we should expect. In discarding Tasso's conception that Venus wished to confine Cupid to courts, he was influenced, no doubt, by Moschus, who has nothing of this kind. In the main, however, it was Tasso's Prologue that suggested the course of Venus's search in the *Faerie Queene*, and in view of this fact, it is manifestly no accident that the lines of the English poet,

"She promist kisses sweet and sweeter things
Unto the man that of hym tydings to her brings,"

stand closer to the last two lines of the Italian quoted above—of which, indeed, they are substantially a translation—than to the Greek

ἦν δ' ἀγάγης νιν,
οὐ γυμνὸν τὸ φίλημα, τὶ δ' ὧ ξένε καὶ πλέον ἐξείς.

J. DOUGLAS BRUCE.

University of Tennessee.

The Poetry of Victor Hugo, by PELHAM EDGAR and JOHN SQUAIR. Boston: Ginn and Company, 1911. xvii, 330 pp.

This new anthology of Hugo's poetry is the third which has appeared in America during the last five years. The selections, accompanied only by the briefest of general introductions and a glossary of names, are classified under the following headings, each division being preceded by a short introductory comment: Patriotic Poems (22 pages), Napoleon Poems (51), Narrative Poems (17), Nature Poems (45), Pictorial Poems (32), Meditative Poems and Lyrics (11), Visionary Poems (7), Poems on Death (54), Child Poems (13), Love Poems and Lyrics (21), Satiric Poems (5), Humanitarian Poems and Poems of Progress (27).

The editors give liberal space to the nature and philosophic poetry and preface it by a relatively long introduction, while of the Humanitarian Poems and Poems of Progress they say: "These poems demand the briefest comment. . . . These hopes may or may not be entirely consistent with his views of life nor in philosophical accord with facts; it is sufficient that they inspire him with poems that do lasting honor to his name." This seems short shrift for an important department of Hugo's work. Is it not precisely this large humanitarian trend of much of Hugo's work, now so completely in consonance with the thought and feeling of our time, that is helping to keep this poetry alive in spite of the prognosis of the critics? Again, Hugo's grotesque doctrine of metempsychosis can hardly be considered a permanent contribution to literature, and, considering their work merely in regard to the allotment of space, we believe that the editors take Hugo the philosopher and interpreter of nature much too seriously. There are given,

under various heads, the long poems, *L'Océan*, *Pleurs dans la nuit*, *L'Épopée du ver*, all of them too 'deep contemplative.' Hugo is here talking in the hierophantic strain and we believe it is a mistake to give up fifty-six pages to these three poems, none of them, considering that they are Hugo's, remarkable for form. Seventy-five pages more are given over to Patriotic Poems and to poems on Napoleon, here unhappily called Napoleon Poems; and we have thus already accounted for nearly one-half of the three hundred pages of text. We feel, therefore, that the editors have been less successful than either Canfield or Schinz in giving us representative selections of what is most valuable and permanent in Hugo's achievement.

Considering the purpose of the book, the method adopted in arranging the selections seems also somewhat inadvisable. Since material of this type is hardly suitable for rapid reading or linguistic drill, we assume that the volume is intended as a guide to the literary study of Hugo, and it would have been preferable to follow the chronological order, or else, as Professor Schinz has done, to divide Hugo's work into groups that would illustrate his achievement in the generally recognized fields of epic, lyric and philosophic poetry. The divisions themselves are arbitrary and overnumerous. *L'Expiation*, the finest satire in *Les Châtiments*, is included, not under Satiric Poems, but under Napoleon Poems; six selections are grouped under Narrative Poems, and four of these, *Les Djinns*, *Le Chasseur Noir*, *Les Reîtres*, and *La Chanson des doreurs de proues* are not in any proper sense narrative. The last two are technically lyrics and *Les Djinns* would have been better placed among Pictorial Poems. On the other hand *Le Mariage de Roland*, a narrative poem, if ever there was one, is printed under Pictorial Poems. To print, without particular explanation, *La Conscience* and *La Rose de l'Infante* with *Le Feu du ciel* is to overlook the immense difference in intention between *Les Orientales* and *La Légende des siècles*. From the standpoint of literary history, *La Légende* was certainly the most important of Hugo's later works, and, epic

or not, its avowed purpose was to interpret history. To split this poem up and distribute its parts among Pictorial Poems, Poems on Death, etc., was to make its interpretation impossible and to minimize the importance of what Banville called the Bible of all later poets.

It is strange that with their multiplicity of divisions the editors seem to have overlooked completely the autobiographical element, one of the most fruitful sources of Hugo's inspiration. Not only have they made no such division but they have also failed to include any one of the poems like *Mon Enfance*, *Souvenir d'enfance*, *Ce Siècle avait deux ans*, *Ce qui se passait aux Feuillantines*, or *A Propos d'Horace*, which, beside conveying much biographical information, illustrate so completely one of the most significant characteristics of the great romanticist. Under Narrative Poems we miss what has often been considered Hugo's most perfect achievement in this field, the little masterpiece, *Après la Bataille*, while *Pasteurs et troupeaux*, the classic example for illustrating Hugo's mythopœic quality, of which the editors make much, is also wanting. From the literary historical standpoint, again, the poems which made Hugo the god of 1830, 'époque fulgurante,' are with the exception of *Les Djinns*, scarcely represented at all. That nervous fear of the young lady reader which under the present system of publishing texts must haunt all editors, might well account for the omission of *La Chasse du burgrave* with its echoing *rimes riches*, but no such excuse can be offered for the absence of *Le Pas d'armes du Roi Jean*, whose fulness of color, rhyme, rhythm, tumult and medievalism made it the slogan of Hugo's *chef de claque*, Théophile Gautier. At least a few poems in characteristically romantic verse forms should have been included, and it is hard to be content with the absence of all reference to versification.

The introductory comments are usually judicious but occasionally need some qualification. Thus we read, p. 23: "Until about 1825, Hugo was, like all his Romantic contemporaries, a royalist and a catholic." It would be safer to say that until about 1825 Hugo was not a

romanticist at all. As late as February 1824 Hugo still speaks of *la frivole querelle des romantiques et des classiques* and significantly says to his readers: *Alors expliquez-vous; examinons la valeur de cette allégation (romantique); prouvez d'abord qu'elle est fondée; il vous restera ensuite à démontrer qu'elle n'est pas insignifiante. Mais on se garde fort aujourd'hui d'entamer, de ce côté, une discussion qui pourrait n'enfanter que le ridiculus mus; on veut laisser à ce mot romantique un certain vague fantastique et indéfinissable qui en redouble l'horreur.* Certainly this is not the language of a sympathizer, to say nothing of a devotee. His romantic contemporaries in 1825 would furthermore have to include Stendhal, Mérimée and de Vigny, no one of whom would fall under the editors' classification. On p. 136 it is said that Chateaubriand had something of the same breadth of vision as Chénier. But Chénier's poems, essentially cameos cut in verse, have little in common with the immense vistas of *Les Martyrs*, to which it is suggested that they are similar, and the advantage with regard to breadth of vision would surely lie with Chateaubriand. To say (p. 94) that Hugo's metaphors after 1840 "are no longer simply a resource of his art, but each metaphor embodies a genuine myth which the poet believes to be true not as mere symbol but as fact" is to be too painfully literal, and when the statement is followed by quotations like *L'urne Peut-être ayant l'infini pour couvercle* or *Ramper le scarabée effroyable du soir*, amounts to qualifying Hugo at best as an inspired madman.

When, however, we turn to the carefully printed text and the scholarly annotations we have nothing but praise. A careful reading has failed to disclose any departure from Hugo's text or any typographical error, and we have never taken up a first edition more carefully printed or proof-read. For their admirable work here we congratulate the editors most heartily.

A commendable restraint is shown in confining the notes to passages demanding explanation. Most of this exegetical matter is presented in the form of an encyclopedia of Hugo's

baffling proper names—no easy task. Occasionally an additional note might with advantage be added, particularly in the case of the poems on Napoleon, full of obscure contemporary references. Thus for instance in *A la Colonne*, p. 35,

*L'inégal paré de la ville
Fait encor trébucher leurs pas,*

the note on barricades might be more specific. *A la Colonne* was written early in October of 1830 and doubtless there were still streets that showed signs of the Revolution of July of the same year.—Toward the close of *L'Expiation* there is needed a note on Napoleon III, or an elucidation of particular passages; otherwise that poem will certainly baffle the student. Thus on p. 72, ll. 12-13,

*Ils ont pris de la paille au fond des casemates
Pour empailler ton aigle, ô vainqueur d'Iéna,*

the student should be told that the *paille* is Louis-Napoleon and the *casemate* the Fortress of Ham.—P. 37, ll. 26-28, is doubtless a reference to the occupation of France by the forces of the Coalition after 1815.—On p. 111, ll. 7-9,

*Visconti, vêtu de cuivre
D'un coup de poing à la guivre
Casse les dents,*

Hugo is hardly referring to Marco Visconti as the editors seem to think. It is more likely that the line was suggested by the Visconti arms, a coiled viper attacking a man, and the reference would be to Uberto Visconti who was supposed to have slain a dragon that was poisoning the Milanese citizens with his breath.¹ The note on Burrhus, p. 224, l. 22, tells us only that he was preceptor to Nero and died of poison. The context seems to indicate that Hugo had in mind the fact that the self-righteous Burrhus advised or at least acquiesced in the murder of Nero's mother, Agrippina.

Certain words not usually given in students' dictionaries call for explanation. So *argyraspide*, p. 224, member of a picked body of Alexander's troops armed with silver bucklers, whence the name. They were not, as Hugo

¹ See Litta, *Famiglie Celebri d'Italia*, Vol. x.

supposes, horsemen. Also *élytre* p. 134, the outer hard covering of an insect's wings, and *gypaète* p. 235, a vulture. On the half-dozen puzzling proper names of which the editors offer no explanation, I can add but little. There is a mountain *Falu* in Sweden which may have suggested the name but cannot be the *Mont Falu* of *Guitare*. The *Béit* of *Béit-Cifrésil* and *Abdallah-Béit* is doubtless the English Bey and *Abdallah* (servant of God) is a fairly common Mohammedan name occurring occasionally in the history of Cairo, but I have been unable to discover any name even approximating *Cifrésil* or any record of the building of a well such as is referred to in *La Rose de l'Infante*, p. 165, ll. 21-23. *Jérimadeth* in *Booz endormi*, p. 163, l. 21, occurring as it does in one of the most famous passages in all Hugo's poetry, deserves attention. The word does not occur in the Bible, nor is it to be found in the maps and guide-books of Palestine, so we may be constrained to accept the pun proposed by Grillet, *La Bible dans Victor Hugo* (Lyon, 1910), p. 226.—For *Sinnagog*, p. 157, see Berret, *Le Moyen Age dans la Légende des Siècles* (Paris, 1911), p. 30.—*Teb*, p. 111, and *Moganez*, p. 90, remain unsolved problems. In throwing light on the large number of other difficult and recondite allusions the editors have shown much patience and scholarship and deserve the thanks of all readers of Hugo.

CHRISTIAN GAUSS.

Princeton University.

The Tudor Drama. A history of English national drama to the retirement of Shakespeare. By C. F. TUCKER BROOKE. Boston, Houghton, Mifflin Co., 1911. Pp. xii, 228.

It might be thought impossible at this time of day to write anything really fresh on this subject; but Mr. Brooke is entitled to the credit of this difficult achievement. It is not in the earlier and less developed part of the field that his success lies. Indeed, he remarks with a

touch of flippancy not altogether justified, and perhaps not intended, that "the origin of the modern European theatre in the services of the medieval church is matter of common knowledge, and the connection has perhaps received already more explanation than it requires" (p. 2). Mr. Brooke gives indeed a fair summary of the easily accessible sources of information as to the development of the drama from the Roman liturgy, but the subject stands in need of a good deal more investigation and explanation than it has yet received, and it will be surprising if in the course of a few years Mr. Brooke's account of the matter does not appear obviously defective. It is in the Elizabethan period that Mr. Brooke does his best work—partly, no doubt, because he is best acquainted with it, and partly because of the nature of the material with which he has to deal. At first sight this field might seem to have been most worked and to have attracted the most capable workers; but an opening was left for just such a volume of four or five hundred pages as Mr. Brooke has succeeded in writing. The distinguishing features of the Elizabethan drama are its astonishing vitality, variety, and complexity, and there is perhaps no better or more rational way of setting forth the facts than the method of Dr. Ward's *History of English Dramatic Literature*; and yet there is a danger that the student may come away from its perusal with the erroneous impression of an orderly chronological development—from liturgical drama to miracle plays, from miracles to moral plays, from moralities to interludes and histories, and so on to regular comedy and tragedy, the older types disappearing to make way for the new. Professor Schelling succeeds in giving the right impression of the synchronous development of very different forms of dramatic art in his *Elizabethan Drama, 1558-1642*, and Mr. Brooke's little volume is in this respect particularly effective, partly on account of its size, but mainly because of the skill with which he has woven together the diverse threads of influence and interest. For a right understanding of the subject, it is assuredly imperative that we should realize that